

# PLAYS AND PLAYERS

## at SALT LAKE THEATERS

**ORPHEUM THEATRE**—Orpheum stock company, headed by Willard Mack, presents tonight in "A Colonial Girl," the first time in Salt Lake. The production is an ambitious one, calling for a big cast and elaborate scenery, and it will be put on with attention to a wealth of detail and all those effects which stamp a finished production.

It has been a strenuous week for all concerned, and when the curtain goes up this afternoon there will be a big house to witness the initial performance, to give a warm welcome to Mr. Mack and one or two other favorites, and to pass judgment upon the new faces.

The new company has already stirred up more than passing interest in the city, and the bookings for the entire season which have been registered at the box office, show that 200 people have already asked for certain seats to be reserved for them for the season.

The play gives both Mr. Mack and the new leading woman, Miss Blinn, fine opportunities. Then, too, it is a costume play, dealing as it does with the stormy days of 1776, with the adventures of Geoffrey Renshaw (Mr. Mack), a young American spy for Washington against the British. Renshaw has married a farmer's daughter (Miss Blinn) who is as wise as she is pretty. The marriage, made in pique because Renshaw's former sweetheart has married another, proves to be a love affair after all.

The lady of his first choice, observing the trend of affairs, betrays Renshaw to the British in a fashion which makes it appear that Molly, his wife, is responsible. In the last act there is a big scene between Renshaw and Molly who has attended a supper given by some drunken British officers. Renshaw, who is present in the disguise of a British spy, interferes in time to save his wife from insult. Of course all ends happily, after four acts of exciting interest.

Mr. Mack as an actor is too well known in Salt Lake to need any introduction to local playgoers. He has come here direct from the Baker Stock company, of Portland, Or., where he has established a great following. Miss Blinn, too, comes from the coast and has a long record of success. As a leading woman with Oliver Morosoff's Broadway Stock company, Los Angeles, she established an enviable reputation as a versatile and convincing leading woman.

The others in the cast are called from the leading stock companies east and west, and undoubtedly will establish themselves as prime favorites before many weeks have passed.

The cast of "A Colonial Girl" requires a company of forty people. The musicals and sub-principals of the Orpheum stock company, which will direct the productions, Fred Hoey, one of the most up-to-date musical show producers in the country, has been specially engaged to stage the "Tivoli" productions at the Garrick, and for the next week he has been working day and night with the company in order to make tonight's performance as near perfect as possible.

The management of the Tivoli company has used every effort to see that the members of the organization possess good singing voices and good looks. The combination that has been secured should furnish Salt Lake with something decidedly new in the musical show line.

Mollie Bennett, a prima donna well known in the east, is the principal woman in the cast, and is a stunning looking girl with an excellent voice. Fred Hoey, the chief comedian and one of the cleverest men among the principals, and the chorus members, some of the prettiest and most shapely girls yet seen on a Salt Lake stage.

The costumes will introduce a number of novel effects, and the stage settings are elaborate.

The opening act of "In Gay New York" represents the interior of Renshaw's famous cafe, and the second scene shows the roof garden of the New York theater at night, with a glimpse of the upper floors of the Flatiron or Singer building in the distance. This scene is described by Producer Hoey of the Tivoli company as one of the richest effects possible to obtain.

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WILLARD MACK

GENEVIVE BLINN

Leading Man and Woman of the Orpheum Players, Who Present E. H. Sothern's Success, "A Colonial Girl," at the Orpheum All Week, Commencing With Today's Matinee.

marry in his little home town and comes to the city to make his fortune. He becomes infatuated with an adventuress. She makes love to him valiantly, and the play develops into a fine contest of wits between the two girls.

Among the musical numbers of "In Gay New York" will be heard "The Man Who Owns Broadway," "Beautiful Lady," "Two Little Love Birds," "Red, Red Rose," "Everything Depends on Money," "Because Your Yon," "When Broadway Was a Pasture," "The Girl Behind the Counter," and others.

"We are going to make a strong bid for the patronage of the best class of local playgoers," declared Mr. Fitzgerald, one of the lessees of the Garrick, "and to that end we have staged 'In Gay New York' to the limit. The new bills will open Sunday nights and matinees will be given on Thursday and Saturday afternoons. We have gone east as far as Chicago for some of our show girls and comedians, and the company we have assembled, I believe, is the largest of its kind ever organized in the intermountain west."

A good deal of interest has already been aroused in the opening of the musical comedy season at the Garrick tonight, and the advance demand for seats has been heavy since they were put on sale last Thursday. A big house is assured at tonight's performance.

"THE tallest man in the world" and "the smallest midget on the American stage" are the distinctions accorded George Auger, the giant actor, and Caroline Haas, Lilliputian, who, this week, with the rest of Mr. Auger's company, headline the bill at the Empress.

If ever a fable popular to the

very room was successfully dramatized and realistically acted that fable is "Jack, the Giant Killer." Taking the story of the beautiful princess confined in the castle of the terrible giant as the groundwork for his sketch, Mr. Auger has written a playlet which he calls "Jack, the Giant Killer," and in which he, of course, plays the role of the giant and Ernest Rommel and Caroline Haas, the two midgets with him, take the other leading roles.

The plot follows the fable closely, including the rescue of the beautiful princess from the castle of the giant. The contrast between Mr. Auger and the two midgets adds wonderfully to the novelty and interest of the attraction.

The giant actor stands seven feet ten inches high and weighs 385 pounds. Ernest Rommel, one of the midgets, is but forty-four inches in height and weighs but forty pounds.

The Empress bill includes Beatrice McKenzie and Walter Shannon in their musical sketch, "More Ways Than One," in which Mr. Shannon plays the part of an impecunious singer in search of an engagement and who inadvertently takes possession of the studio of a well-known artist and, in the absence of the artist, notifies a prominent actress to come there for a sitting, hoping to collect her influence in securing an engagement. Mr. Shannon's voice is his greatest asset and he sings a number of grand opera selections with splendid effect, accompanying their rendition with some burlesque tragedy that scores a big hit.

Senator Francis Murphy appears in a dialogue much after the style of Cliff Gordon is famous for, and he too scores successfully. Sheridan and Sloan prove to be two clever entertainers whose songs and dances are new and well worth while. They call their sketch "A Tag Day Episode."

Carl Randall is billed as "America's

Famous Juvenile Dancer," and is one of the fastest and most interesting back and wing artists who has come this way in many months. Mozetta, the European juggler, opens the bill.

On Wednesday afternoon of the coming week the Empress will open its twenty-ninth programme. The headline attraction of the new bill will be the season's laughing hit, "The Devil and Tom Walker," a furiously funny musical extravaganza with David Walters at the head of the presenting company, supported by ten players and a coterie of pretty girls. The playlet is given in three scenes, and scenicallly is a most pretentious attraction.

"The Card Party" is the title of a popular dramatic playlet that Joseph Ployter and his company are offering Empress patrons, and this is announced as the second big attraction of the new bill. Two girls direct from the Jardin des Varieties of Paris, bill themselves "Black and White," and their act is an acrobatic novelty that was a success in the French capital.

The "Four Musical Hedges" have just completed an engagement at the Winter Garden in New York and are touring the Empress circuit for the first time. Another feature of the bill will be the first appearance here of Rice, Elmer and Tom, horizontal bar experts, Jennings and Renfrew, two boys who bring their own songs, will be seen in blackface fun. The feature of the Pathe news events for next week will be scenes of the Titanic disaster.

A GREAT item of general interest in the theatrical world, which concerns the public of Salt Lake, is the fact that Foris Hartman is soon to bring his big company here to present to local playgoers "The Campus," the musical comedy of college life which enjoyed such a phenomenal run in the city of Los Angeles, where it reached 212 performances.

Mr. Hartman is one of the best known comedians of the present day, especially

in the west, where he has appeared almost exclusively for a number of years.

The play which Mr. Hartman has selected as the vehicle for the present tour has been selected by all the critics of Salt Lake, Denver, Kansas City, St. Louis, Chicago and San Francisco, where it met with most enthusiastic receptions. Walter De Leon, the young author and composer of "The Campus," will be in the company supporting Mr. Hartman, as well as Miss Muggins, Davies, one of the most charming songstresses on the stage today, and Roscoe Albeck, the round comedian, who enjoys such a splendid reputation.

Much has been said and written about the merit of "The Campus," and the wonderful record which it has established for itself is unique. The plot of the play, for it has a plot and a very entertaining one, treats of an incident in college life that is most attractive. Indeed, the entire atmosphere of the play embodies the spirit of youth as evidenced in our great American colleges, which forms the basis of the comedy.

Unlike most college plays, "The Campus" does not depend upon any phase of football or college athletics for its chief interest, which in this instance centers around the writing of a senior paper. The fun is natural and spontaneous throughout. The music of "The Campus" has occasioned a great deal of praise as it is full of the best and most melodious tunes.

Among the song hits are "How Do You Feel About Me," "The Same Old Love," "Before You Are Old," "The Life and the Rose," and the new favorite "Stein Song."

The production will be complete in every detail of scenery and costume, which is beautiful and effective.

SIG. GIUSEPPE CREATORE will bring his famous Italian band to Salt Lake next week, and will play a short engagement at Wanderers, May 21, 22 and 23.

Of Creatore and his aggregation of instrumental soloists, much laudatory comment has been made by both press and public. The following article is from the Chicago Journal when Creatore's band played an engagement in the Windy city recently:

"Not often is it that a high class Chicago audience rises en masse, with hand clapping, handkerchief waving and combined shouts of 'Bravo! Bravo!' to enclose a stranger—and a musician at that! Yet so did two assemblies of staid citizens conduct themselves yesterday for Sig. Giuseppe Creatore and his Italian band."

Every note of the music sounds upon the chords of his own being. He conducts entirely without notes, and when it is understood that the programmes contained sixteen numbers, besides three times as many encores, it dawns upon one that the man must possess a tremendous memory as well as musical ability. For the latter he certainly has. While all were well played and received the appreciation due to their artistic rendition, it was evidenced to everybody that Creatore's heart and art are beyond mere pretty waltzes and string marches.

In the finale of act III, "Ginecinda," he entered the realms of tragedy and the "Carmen" number held so much of variety, was so artistically, truly, passionately real, and soared to such a climax, that the great audience sat stunned for a moment waiting upon the echoes of that tremendous, awe inspiring finale.

"But it's not all noise—and, mind you, confusion never reigned in spite of the noise—there was much of tenderness, much of delicacy, and often a single voice rose above a sympathetic accompaniment, true and clear, and so beautiful. Almost one heard Calvé's dulcet tones in the 'Carmen'! The house was packed, densely packed! And with the best class of people, too."



George Auger and His Company of Lilliputians, Appearing in "Jack the Giant Killer," at the Empress This Week.

dicker, Martin Beck expresses himself as eminently satisfied with the outcome, as he is now directly associated with eastern vaudeville through his subscription to the purchase price of the Williams' houses, and because it was the projection of his new Palace theater into the situation which stopped an invasion of his western territory and brought the contending factors together.

B. F. Keith is highly elated because he had brought to a realization his dream of united vaudeville interests, doing away with any likely possibility of strife and opposition.

It is because he has brought his notable career to such a splendid climax that he is now willing to retire from the active business, leaving the burden of carrying out his policies to his son, who, by association, training and natural gifts, is eminently fitted for the responsibility.

A sharp territorial division for vaudeville purposes has been made. The northeast circuit will confine its activities strictly to the west, the Keith interests being in control as far as being conducted in the future by the U. B. O.

George B. Cox and Joseph L. Blinnock are prominent in the merger, as are also Max Anderson, Mrs. Charles E. Kohl, Mike Shea of Buffalo, Harry Davis of Pittsburgh, James H. Moore of Detroit, and the owners of the Canadian circuit.

Most of the above supplied \$100,000 each toward the cash payment of \$1,250,000 made to Mr. Williams, the remainder being made up by Mr. Keith.

Besides this cash payment Mr. Williams received \$4,000,000 in first mortgage bonds upon the theaters, all of which are free from any other incumbrance. These interest bearing bonds will be taken up at the rate of \$500,000 per year.

Mr. Williams owned the Orpheum, Bushwick, Alhambra and Greenpoint theaters in fee simple, while he built the Bronx theater upon ground held

under a long lease; and the Palace also is upon leased ground.

The market valuation of these vaudeville houses, together with Crescent and Gotham theaters, stock companies have been estimated at three million, five hundred thousand dollars.

Considering this estimate it will be seen that Mr. Williams being paid one million, seven hundred thousand dollars for the stock of the business, long lower and honeycombed with graft, and put upon an efficient business basis which should be of great benefit to those immediately concerned.

That is only one of the benefits of the business, long lower and honeycombed with graft, and put upon an efficient business basis which should be of great benefit to those immediately concerned.

For the time being there will be change in the personnel of the various Williams theaters. The matter of fact, the new regime will not officially go into effect until the coming season will forth no one at present can say very likely no one at this time knows.

William A. Brady, manager of the Miss Browns, the past season's Philip Bartholomew, recently played the place at an advantage, while Broadway visitors would have been it to its greatest disadvantage. Why should I hesitate to advise upon a production I could not see and have this opinion running down Broadway for four or five miles before I present "Little Men" here? No such slipup for next.

Adolf Klauber is the New Times reporter a clever bit of news from Wilton Lackaye, who explains the distinction of being one of the actors capable of making a speech worth listening to. He thought that a certain manager produced Los Angeles. Mr. Lackaye retorted: "Produce it, or he even pronounces it."

The shortest known interview was from a reporter who asked Mr. Frohman to a reporter as young as was persistent. Said the manager: "Mr. Frohman, it means a lot to get a statement from you. On what subject?"

"On what subject?" asked the reporter.

"I am getting on a subject of the difference between what is out of town audience. What is your opinion, is the difference?"

To which Mr. Frohman answered: "Fifty cents."

### DRAMATIC NEWS AND COMMENT

The theatrical world is just realizing the tremendous importance of the big deal whereby B. F. Keith and allied interests have bought the vaudeville theaters of Percy G. Williams for more than \$5,000,000. As a result of the concentration of power in the hands of Mr. Keith, the future prosperity of vaudeville in this country would seem to be assured.

Two facts hitherto unmentioned stand out very prominently following the big deal: these are:

First—B. F. Keith and E. F. Albee, for many years his alter ego, plan eventually to retire from active business, leaving A. Paul Keith in executive charge of their vast interests, making young Mr. Keith the foremost figure in American vaudeville. He will locate his headquarters in New York.

Second—That under the new arrangement the middle man, or vaudeville agent, who has acted as a go-between for managers and artists will be done away with entirely.

Another practically certain result of this largess in vaudeville ranks is the decreasing of the exorbitant salaries which many stars were able to demand so long as there was the phantom of competition in use as a club.

Another general effect of the big deal will be the booking of all acts for the Keith and allied houses, from the United Booking offices.

An unconfirmed report is to the effect that Martin Beck's new Palace theater now in process of construction at Forty-seventh street, New York, will be the Broadway home of Keith vaudeville in place of the Fifth Avenue theater, which, under a court decision, is likely to revert to E. F. Proctor.

Color is lent to this rumor by the definite announcement that the United Booking office will be moved from the Putnam building to the Palace theater when the latter is completed.

Mr. Albee, however, says that the future of the Palace has not been fully determined, and may not be for some time.

William Hammerstein's position in the light of these momentous events is occasioning considerable speculation.

The withdrawal of Mr. Williams leaves Hammerstein somewhat isolated

ed, because the retiring magnate was the staunch personal and business friend of the Victoria manager, and protected his interests in many delicate situations.

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THE melody of a dozen popular musical comedy hits, faces of comedians, prima donnas and comedienne new to Salt Lake and a big chorus will greet the Garrick patrons tonight when, for the first time in years, a musical stock company takes the Garrick for an unlimited engagement, during which time some of the biggest musical successes of the day will be staged.

The announcement of the inauguration of musical comedy at the Garrick was made a week ago by the Zion Amusement company, which will direct the productions. Fred Hoey, one of the most up-to-date musical show producers in the country, has been specially engaged to stage the "Tivoli" productions at the Garrick, and for the next week he has been working day and night with the company in order to make tonight's performance as near perfect as possible.

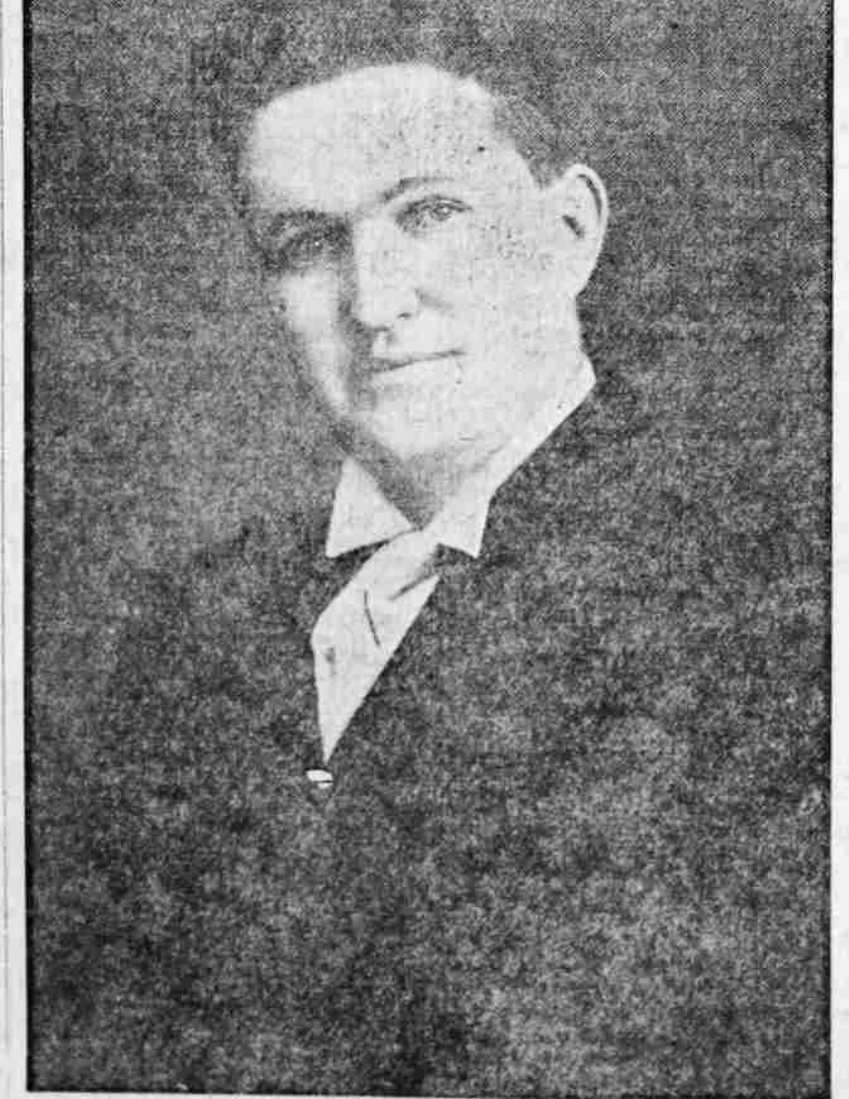
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John F. Hand, Who Sings the Title Role "Boccaccio" With the Brigham Young University Opera Company, Salt Lake Theater, Friday, May 24.

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